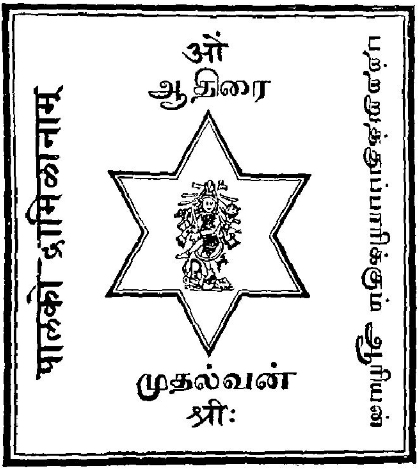
THE ARDRA.



Tejasvinavadhitamastu

Mavidvishavahai.

Taittiriyopanishad, I. ii. 1.

Enlightened be our learning,

let us not hate.

—Taittiriyopanishad, *I ii.* 1.

கதங்காத்துக் கற்றடங்கலாற்று
வான் செவ்வி
யறம் பார்க்கு மாற்றினுழைந்து.
—திருக்குறள், 130.

The God of right steps up to see
the charm
Of him whom culture helps to
conquer rage.
— Tirukkural, 130.

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THE KURAL AND THE UNITY OF SANSKRIT AND DRAVIDIAN CULTURE. II

By A. Rangaswami Ayyar, Esq., B.A B.L., F.T.S.

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In the previous article we found that some fundamental truths of Hinduism, like the One Existence, the spiritual education of Humanity culminating in Moksha or Liberation, the Existence of

perfect men called Rishis, or sages, the scheme of life or Purusharthas in which Dharma, Wealth, and Enjoyment have their due places, the Law of justice or Karma, the existence of Gods & Pitris to whom man is indebted for his well-being, his obligation to discharge his debts to them as well as others to whom he is interrelated, and the importance of Dharma or Righteousness, mental purity, and Love and Ahimsa in the regulation of human conduct and relations, have the same place and value in what may be called Dravidian culture as illustrated by Kural, as they have in what may be deemed for the purpose of the present argument Aryan or Sanskrit culture. The code of Ethics based on those truths leads to certain rules of life which are in a sense peculiar to Hindu culture. Abstention from animal food and intoxicating liquors and drugs has been the goal which its votaries have placed before themselves, as ideals for accomplishment in daily life. Amongst other nations, individuals do exist who prefer vegetarianism and teetotalism to eating of meat, and drinking of spirituous liquors. But amongst Hindus those who indulge in the latter habits think nevertheless that these habits are due to weakness of the flesh which should be restrained at least on occasions when they worship God or offer homage to Devas or Pitris.

Tiruvalluvar preaches the same ideals in eating and drinking

> தன்னூன் பெருக்கற்குத் தான் பிறிதூனுண்பா
> னெங்ஙன மாளு மருள். XXVI. 1

How can a man who eats the flesh of another for his bodily existence be compassionate.

> அவிசொரிந் தாயிரம் வேட்டலினொன்ற
> னுயிர் செகுத் துண்ணாமை நன்று XXVI. 9

Tiruvalluvar goes much further in the above couplet; for he says that abstention from flesh-eating involving slaying of animals is far better than thousand sacrifices where offerings are made.

> கொல்லான் புலாலை மறுத்தானைக் கை கூப்பி
> யெல்லா வுயிருந் தொழும் XXVI. 10

Further all creatures would worship the man who does not slay nor eat flesh.

As regards abstention from drinking, he says

> உண்ணற்க கள்ளை யுணிலுண்க சான்றோரா
> னெண்ணப்பட வேண்டாதார் XCIII. 2

Do not drink spirituous liquor. Let those drink who desire not the esteem of the virtuous.

For alcohol is poison

> துஞ்சினார் செத்தாரின் வேறல்ல ரெஞ்ஞான்று
> நஞ்சுண்பார் கள்ளுண்பவர் XCIII. 6

The sleeping are akin to the dead, (as they are bereft of intelligence at the time). But the drinker of spirituous liquor remains always the drinker of poison (as he is bereft of intelligence always.)

Kural reflects the social order prevalent amongst Hindus regulated by Varnas and Ashramas and the duties appertaining to each, which should be maintained by the king.

> மறப்பினு மோத்துக்கொளலாகும் பார்ப்பான்
> பிறப்பொழுக்கங் குன்றக் கெடும். XIV. 4

Even if a Brahmana forgets the Vedas he has learnt, he may again study the same. But he loses caste if his conduct is at variance with it.

The Royal Sceptre is the Protector of Hindu Dharma, and its repository the Vedas.

> அந்தணர் நூற்கு மறத்திற்கு மாதியாய்
> நின்றது மன்னவன் கோல் LV. 3.

As regards the four Ashramas or stages of life, Tiruvalluvar gives due place to the Householder, who is the main stay for the other three Ashramas being maintained in the path of righteousness. So

> இல்வாழ்வா னென்பா னியல்புடைய மூவர்க்கு
> நல்லாற்றி னின்ற துணை V. 1

Of the two stages of the householder, and the Sannyasi or the Renouncer, the former must be deemed the more meritorious. The latter is also meritorious if not blameworthy.

அறனெனப்பட்டதே யில்வாழ்க்கை யஃதும்
பிறன் பழிப்பதில் லாயினன்று V. 9.

Of the chastity of woman, the following couplet is reminiscent of the lessons of many a story in the Puranas.

தெய்வந் தொழாஅள் கொழுநற் றொழுதெழுவாள்
பெய் யெனப் பெய்யுமழை VI. 5

Not only in the fields of Metaphysics and Ethics, and Sociology was Dravidian culture one with Sanskrit or Aryan culture but also in the fields of Political Science and the Art of Government. Manu, the Ancient Hindu Lawgiver in the work attributed to him, known as Manu Smriti, says that the minister, the kingdom, the fortress, the treasury, and the army are five other constituent elements of sovereignty along with the four enumerated previously (VII 156 & 157). Kautilya says in his Arthasastra that the king, the minister, the country, the fort, the Treasury, the Army, and the friend are the elements of sovereignty (Book VI chap I).

Kural enumerates six elements of sovereignty consisting of the Army, Country, Treasury, Minister, Friend, and Fort, along with the King as the seventh.

படை குடி கூழமைச்சு நட்பரணாறு
முடையா னரசருளேறு XXXIX. 1.

If the code of Manu now extant is deemed posterior to Kautilya, there is special significance in the identity of the elements of sovereignty as given in Arthasastra and Kural. Either Tiruvalluvar was indebted to Arthasastra for the treatment of the art of government in his kural or both derived their political theories from common sources.

The classical duties of the king, as proclaimed in the Hindu Dharma Sastras, the protection of the good, and the punishing of the wicked are echoed in the following.

> குடிபுறங்காத்தோம்பிக் குற்றங் கடிதல்
> வடுவன்று வேந்தன் றொழில் LV. 9.
> கொலையிற் கொடியாரை வேந் தொருத்தல் பைங்கூழ்
> களைகட்டதனோடு நேர்

To protect the subjects and punish their faults is the king's duty and not a blame unto him.

The King's slaying of those guilty of heinous crimes is like unto the removal of weeds in cultivation.

We can multiply instance after instance shewing that Hindu culture in its various aspects, during the ages, has been developing on similar lines in different parts of India whatever be the language prevalent therein, and the setting up of a Dravidian Culture as distinct from Aryan or Sanskrit Culture has no sound historical basis, and is due to false sentiment, prejudice, or temporary and accidental causes.

(Concluded.)

WHAT IS REAL RESEARCH?

The Example of

Mahamahopadhyaya Doctor V. SWAMINATHA IYER,

Dakshinatya Kalanidhi.

By the Editor.

It is very rarely that a Tamil Pandit is honoured with the title of Mahamahopadhyaya—the highest literary distinction which the Government of India can confer on an Orientalist: much more rarely is a Tamil Pandit honoured with the title of Doctor of Literature— the highest distinction in arts in the gift of a University. That Mr. V. Swaminatha Iyer has earned both these distinctions is due entirely to the fact that he is very much more than what is signified by the title of Dakshinatyakalanidhi (Ocean of Southern, i.e., Tamil, Learning) conferred on him by His Holiness Sri Sankaracarya of Kumbakonam.

Born in 1855 in a gifted Brahmin family in the District of Tanjore, little Swaminathan showed a precocious taste for music and Tamil. When he was barely 16 or 17, the Tamil Pandit under whom he was studying told his father, "Sir ! there is none in these parts who is fit to teach your son. In Mayuram there is a great scholar by name Minakshisundaram Pillai. He is the only person fit to teach your son. Please take him there and put him under that great scholar." Thus Mr. Aiyer became a pupil of the foremost Tamil scholar of the day. Mr. Aiyer's apprenticeship under Mr Pillai lasted until the latter's death when Mr. Aiyer's further training was taken over by His Holiness Pandarasannidhi himself—head of the Tiruvavaduturai Math, to which Mr. Pillai had been attached. This was an altogether unique privilege for Mr Aiyer, who, of course, made the best use of it.

In 1880, Mr. Aiyer was appointed Tamil Pandit of the Government College, Kumbakonam, and, in 1903, Tamil Pandit of the Presidency College, Madras. Retiring from there in 1919, he became, five years later, Principal of the Sri Minakshi Tamil College, Chidambaram—a post which he occupied until the foundation of the Annamalai University in 1927.

But, long before this, i.e., even as early as 1887, Mr. Aiyer had made his debut as an editor of ancient Tamil classics whose capacity for research was truly phenomenal. It is generally conceded that, for research into Indian antiquities at the present day, it is essential for one to possess sound scholarship in English, Sanskrit, and at least one South Indian vernacular; and to have at one's command a trained intellect which can appreciate the relevancy and credibility of evidentiary facts, can arrange them methodically, and draw from them logically correct conclusions. If the results of modern research into Indian antiquities are not often satisfying, it is because most scholars are lacking in one or other of these essential qualifications; and if modern research into Indian antiquities is freakish and amateurish at times, it is because people who are lacking in most of these essential qualifications find a pleasure in dabbling in it now and again. But what were Mr. Aiyer's qualifications when he undertook to publish *Jivakacintamani*—the first of his series of ancient Tamil classics? Outwardly, his only qualification was the profundity of his learning in Tamil; but, inwardly, there glowed in him a brilliant genius for research, which prompted in him a sedulous cultivation of the habit of going to the root of things, and fostered in him an unswerving and unflinching loyalty to truth. We shall attempt to follow the workings of this genius in a few concrete instances.

Living as we do in the limelight of a great renaissance in the history of the Tamil Language, we are unable to conceive of the darkness in which Tamil learning was enveloped 50 or 60 years ago. When the first edition of Caldwell's Comparative Grammar of the Dravidian Languages appeared in 1856, many

Orientalists were under the impression that *Kamba Ramayanam* was the earliest work in the Tamil language. Bishop Caldwell himself seems to have been ignorant of the existence of the only other ancient work of Tamil—the *Tolkappiyam*—which had been published at the time (circ. 1848) As Mr. Aiyer has observed in one of his wonderful prefaces (each of which is a striking illustration of modern methods of research)—even so late as 1880, it was not known what constituted the *Pattuppattu* (பத்துப்பாட்டு) and what the *Ettuttogai* எட்டுத்தொகை (Vide p. x of the Preface to the 2nd ed. of *Purananuru*); and until the *Perungadai* (பெருங்கதை) was actually published in 1924, a large number of people—in spite of Mr. Aiyer's assurances to the contrary—clung tenaciously to the belief that it was a collection of hundreds of stories in prose! (Vide Preface to *Perungadai*, p. xix). So far as we have been able to discover, barring the *Tolkappiyam*, the very first work of the Sangham age to be made public in modern times was the *Kalittogai* (கலித்தொகை) published by the late Mr. C. W. Thamotheram Pillai in Adi 1887. Two or three months later (October 1887) appeared Mr. Aiyer's edition of the *Jivakacintamani* (சீவகசிந்தாமணி)—the first of the five mahakavyas of Tamil literature—in the publication of which Mr. Pillai gave him no little encouragement and assistance.

This silver lining to the cloud which darkened the horizon of Tamil Literature in those days, began gradually to expand, disclosing Mr. Aiyer's romantic voyages through strange seas of thought. For one instance of these voyages, we would refer our readers to pages 23 and 24 of his Preface to the *Pattuppattu* (3rd ed.) wherein he gives us the entrancing story of his reconstructing the text of almost the whole of the first edition (1889) of that work from the commentaries thereon. The late Lokomanya Bal Gangadhar Tilak is justly admired for the ingenuity with which he reconstructed from the commentaries one verse of the Sankhya—Karikas which was generally considered missing in the extant texts of that work. How much more should we admire a scholar who has been able to reconstruct

whole poems out of their commentaries! Then, again, look at the hardihood and the perseverance of this scholar who, in order to recover, if possible, a few pages which were missing in the commentaries of another great Tamil classic—the *Silappadigaram* (சிலப்பதிகாரம்)—not only set out on a number of travels all over south India, but also prevailed upon the late Sir P. Cumaraswami and Professor Julien Vinson to make a search for them in the Oriental Manuscripts Libraries of Ceylon, England and France! (Vide p. 12 of the Preface to the 3rd ed: of *Silappadigaram*)

But the most amazing story of all is narrated in the Preface to the *Perungadai*, which also illustrates profusely many other of the sterling qualities of Mr. Aiyer as a research-worker. We can observe half a dozen very important points emerging out of an analysis of this Preface;—(i) the accident by which the editor (Mr. Aiyer) stumbled upon the first manuscript of the *Perungadai*; (ii) the stupendous efforts which he made to get a complete version of the work; (iii) his presistent attempts to fix the date and discover the original sources of the work; (iv) the various subterfuges to which people resorted in order to deprive him of the manuscripts which he had collected with so much of labour; (v) the accidental loss of the priceless notes which he had been making, for over 15 years, with a view to writing a commentary on the work; and (vi) the character of the publication in its final form. We shall give a brief account of these particulars, as far as possible in Mr. Aiyer's own words—of course translated into English :—

> "About 37 years ago, as I was roaming about the land in search of palm-leaf manuscripts of the *Pattuppattu*, I perused some of the palm-leaf manuscripts in the house of the philanthropists—Kaviraja Sri Nellaiyappa Pillai Avargal, and M R. Ry. Kaviraja Sri Iswaramurtti Pillai Avargal, respectively, of Tinnevelly—who are among the first disciples of the Adinam at Tiruvavaduturai, and the descendants of Sri Ambalavana Kavirayar Avargal. At

that time, I discovered only the commentaries of a few poems of the *Pattuppattu*. When I subsequently searched the place in the hope of discovering the other parts of the work, I came upon an old manuscript carrying on it a ticket bearing the superscription of *Konguvenmakkadai* (கொங்கு வேண்மாக்கதை). I was at once reminded of the word *Konguvenmakkadai* occurring in the note of Sri Saminada Desikar on Sutra 7 of the Payiram of *Ilakkanakkottu* (இலக்கணக்கொத்து). Thinking that, like the *Iramayanakkadai* (இராமாயணக்கதை) etc., this should be the story of a man named Konguvel, I kept the manuscript with me with the permission of these philanthropists.

"Afterwards, when I had leisure, I opened the manuscript and went through it : its first 80 leaves were missing: also the leaves after the 319th were missing. The last leaf was written on the front but not at the back: it was not known how many more leaves had been in existence after it. Even the leaves I had come upon were in a hopeless condition owing to the decay of several parts within them, owing to the holes bored into the letters by book-worms, and several other reasons. When I went through the manuscript again on a subsequent occasion, I found that the poem was made up of Ahavarpa (அகவற்பா) and had a sweet style; and I concluded that it must be a work of great merit. So, I laid it by securely for the time being, and turned to the examination of the other works in which I was then engaged.

"A few years later, I came across the name *Udayanankadai* (உதயணன்கதை) in the uraippayiram (உரைப்பாயிரம்) to the *Silappadigaram* written by Adiyarkkunallar (அடியார்க்கு நல்லார்) and identified a passage given by him in that connection with one in my manuscript of *Konguvenmakkadai*. Very great was the delight I felt at discovering that my manuscript was *Udayanankadai*. On a further perusal of the

commentaries of Adiyarkkunallar, I found that the work was also called *Perungadai* பெருங்கதை and *Kadai* (கதை). In this connection, we ought to be grateful to Adiyarkkunallar and others for the great help they have rendered us in always attaching to the quotations cited by them the name either of the author from whom or of the work from which those quotations have been extracted.

"Later on, I found another manuscript of the work in the house of Sri Tirupparkadanada Kavirayar of Vannarpettai, Tinnevelly, but it was only a copy of the first manuscript. From a verse attached to this copy, I learnt that, just as the Devaram hymns had been rescued from utter extinction by the Chola Emperor Tirumaraikanda Raja-Raja Abhaya-Kula-Sekhara, so this work had been similarly rescued by a Sinnadainjan (சின்னடைஞ்சான்) of Pazhaisai (பழையை), who had it copied out by a Nayinan Amudakavi (நயினன் அமுதகவி) of Anbur (அன்பூர்)

."I had this manuscript transcribed on paper by Brahma Sri A. Aiyaśami Aiyer, Karnam (village accountant) of Avalivanallur.

"Afterwards I travelled to many places and wrote to many friends to see if I could get any more manuscripts to help me to correct the errors and fill up the gaps in the first two manuscripts, but I got none" (Preface to *Perungadai*, pp xiv—xviii, condensed.)

Then the learned Pandit describes the tricks played by some people to deprive him of these rare manuscripts, and the loss of an extremely valuable annotated manuscript lent to the late Mr. V. Kanakasabai, the distinguished author of the "Tamils Eighteen Hundred Years Ago." He also narrates the several occasions on which, believing in a number of misrepresentations made to him, he went on a wild goose chase to procure more manuscripts, and the great loss of time, money

and energy caused thereby. When he was convinced that no more manuscripts could be had, he set to work on the two which he already had, and published the work for the first time in 1924, with notes of his own.

The book is a substantial volume of 1225 pages, and contains the following matters :—

1. காண்டங்களின் சிற்றுறுப்பகராதி.
   (Index of subsections of the cantos).
2. இப்பதிப்பில் எடுத்துக்காட்டிய நூற்பெயர்கள் முதலியவற்றின் முதற் குறிப்பகராதி.
   (Index of abbreviations of the names of works, etc., cited in this edition).
3. முகவுரை.
   (Preface)
4. நூலாசிரியர் வரலாறு.
   (Life of the Author).
5. நூலைப்பற்றிய சில குறிப்புகள்.
   (A few notes relating to the work).
6. அபிதான விளக்கம்.
   (Index of Names).
7. உதயணன் சரித்திரச் சுருக்கம்.
   (The Story of Udayanan in brief).
8. பெருங்கதை மூலம்.
   (The Text of the Perungadai).
9. பெருங்கதையின் குறிப்புரை.
   (Annotation of the Perungadai).
10. அரும்பத முதலியவற்றின் அகராதி.
    (A Glossary of difficult terms, etc.)
11. செய்யுட்களின் முதற் குறிப்பகராதி.
    (Index to the opening words of the stanzas).
12. பிழையும் திருத்தமும்.
    (Errors and Corrections).

(To be concluded).

A CRITICAL STUDY OF PURANANURU.

By Dr. P. S. Subrahmanya Sastry, M.A., L.T., PHD.

—o—

7th Verse.

களிறு கடைஇயதாட்
கழலுரீஇய திருந்தடிக்
கணைபொருது கவிவண்கையாற்
கண்ணொளிர் வரூஉங் கவின் சாபத்து
மாமறுத்த மலர்மார்பிற்
றேல்பெயரிய வெறுழ்முன்பி
னெல்லையு மிரவு மெண்ணாய் பகைவ
ரூர்சுடு விளக்கத் தழுவிளிக் கம்பலைக்
கொள்ளை மேவலை யாகலி னல்ல
வில்லவா குபவா லியறேர் வளவ
தண்புனல் பரந்த பூசன் மண்மறுத்து
மீனிற் செறுக்கும் யாணர்ப்
பயன்றிகழ் வைப்பிற்பிற ரகன்றலை நாடே.

The poet *கருங்குழலாதனார்* gives thus a vivid description of the personal features of the Chola King *கரிகாற் பெருவளத்தான்* and wishes that all the fine objects found in the lands of the enemies should disappear :—

Oh Chola provided with well-made chariots, you who have your legs used in guiding elephants, well-formed ankles with anklets worn out (by dashing against enemies), hands noted for their liberality after shooting arrows, fine bows which dazzle the eyes, wide chest which made the Goddess Lakshmi desert others, and full strength to shatter elephants, set fire to the enemies' countries irrespective of its being day or night and wanted to take the spoils in the light caused by the fire amidst the loud cries and shoutings. Hence may all the fine products found in the wide lands of the enemies which

are full of villages rich with fresh harvest and where fishes are used in place of mud to close the breaches caused by the wide expanse of cool water completely disappear !

Literary and Grammatical notes ;—

There are two sentences in this verse one having நீ and மேவலை for its subject and predicate and the other நல்ல and இல்லவாகுப for the same respectively. The word நாடு at the end is in the seventh case. The dropping of the seventh case suffix in nouns used after the finite verb is sanctioned by Tolkappiyanar in his sutra.

ஐயுங் கண்ணு மல்லாப் பொருள்வயின்
மெய்யுருபு தொகாஅ விறுதி யான. (தொல். சொல். 105).

But the commentator on Purananuru takes நாடு to be the subject of இல்லவாகுப and explains that the action of the products of the land is ascribed to the land itself. This would have been possible if the sentence were நாடு இல்லவாகுப ; but the sentence is நாடு நல்ல இல்லவாகுப. Hence he seems to take both நாடு and நல்ல to be the subjects of இல்லவாகுப on the strength of the sutra in Nannul

உயர்திணை தொடர்ந்த பொருள்முத லாறும்
அதனொடு சார்த்தி னத்திணை முடிபின. (நன். 377)

Hence it seems to me that the commentator on Purananuru may have been later than the author of Nannul.

The lines களிறு கடைஇயதாள் and தோல் பெயரிய வெறுழ் முன்பின் show that the king was an expert in elephantry and the line கழலுரீஇய திருந்தடி shows that he was an expert in infantry and the lines கணைபொருது கவிவண் கையால் and கண்ணொளிர் வரூஉங்கவின் சாபத்து show that he was an experienced archer and bowman. The line கணை பொருது கவிவண்கையால் shows also that, whatever spoils he got in war, he gave away as gifts.

The line மாமறுத்த மலர்மார்பின் is worth consideration. Was the wide chest responsible for Lakshmi's deserting others or was the chest widened to give room for Lakshmi? It seems to me that his valour described in the previous lines was responsible for Lakshmi's deserting others and the poet beautifully describes the wide chest as if it was widened only to give room for her.

எண்ணாய் is a verb in the second person singular negative and is here used as a வினையாலணையும் பெயர் qualifying நீ (understood).

எறும்புண்பு is a மீ மிசைச்சொல்.

நல்ல means fine objects and is hence a குறிப்பு வினையாலணையும் பெயர்.

மா Even though the word has many meanings, yet we can ascertain from the context here that it means Lakshmi. Hence this may become a fitting example for சார்பு in the sutra

அவ்வற்றுள்
வினைவேறு படூஉம் பலபொரு ளொருசொல்
வேறுபடு வினையினு மினத்தினுஞ் சார்பினுந்
தேறத் தோன்றும் பொருடெரி நிலையே
(தொல். சொல். 53)

ஆல் in line 10 is expletive.

The words சாபம் and பயன் are respectively the *tadbhavas* of caapah and phalam and மா is the *tatsama* of maa.

8th Verse.

வையங் காவலர் வழிமொழிந் தொழுகப்
போகம் வேண்டிப் பொதுச்சொற் பொறாஅ
திடஞ்சிறி தென்னு மூக்கந் துரப்ப
வொடுங்கா வுள்ளத் தோம்பா வீகைக்
கடுந்தடு தானைச் சேரலாதனை

யாங்கன மொத்தியோ வீங்குசெலன் மண்டிலம்
பொழுதென வரைதி புறக்கொடுத் திறத்தி
மாறி வருதி மலைமறைந் தொளித்தி
யகலிரு விசும்பி னானும்
பகல்விளங் குதியாற் பல்கதிர் விரித்தே.

The poet Kapila says in this verse that either the sun or the moon cannot compare himself or herself with Chera-man-katun-ko-valiyatan (சேரமான் கடுங்கோ வாழியாதன்) thus suggesting his unparallelled sovereignty, enthusiasm, valour and liberality.

The verse means thus :-

Oh ever going sun ! how can you compare yourself with the King Cheralatan (சேரலாதன்) who stands unbaffled in battles and destroys the enemies' armies, who, though his country is small is so enthusiastic as not to put up with the word that the country (Southern India) was common to all, since he wanted such a sovereignty that all the kings of the land might be subordinate to him and who is extremely liberal in giving gifts, since you have apportioned a part of day to shine, disappear showing your back, change the place of rising and setting, hide yourself in mountains and shine with your extensive rays only during day-time though the sky is wide.

Literary and Grammatical notes :—

If the reading in the last line is விளங்குதி the poet addresses the sun. If it is விளங்கலை, he addresses the moon. In the latter case the last line means 'you do not shine during day-time with your extensive rays'. Since kings are generally compared to the sun as regards their pratapa and to the moon as regards their grace, the poet may have adopted one reading at one time and another at another time.

The points where the king differs from the sun and the moon are :—

1. His enthusiasm was very great though his country was small.	Though the sky is wide, the sun shines only during day-time and the moon during night.
2. His valour was unbaffled in battles and he never showed his back to enemies.	The sun disappears in the evening showing his back to the moon and the moon in the morning showing her back to the sun.
3. He was of unbaffled mind.	The sun and the moon hide themselves in mountains.
4. He never put up with the word that the Tamil country was common to all.	The sun has the day for him to shine and the moon the night.
5. He was noted for his unmitigated liberality.	The sun is hotter in summer and less hot in winter; and the moon grows brighter in the bright fortnight and loses her brightness in the dark fortnight.

போகம். The word *போகம்* (Skt. *Bhoga*) may mean sovereignty. In that case the prose order of the first two lines of the verse is '*பொதுச்சொற் பொறுஅது வையங் காவலர் வழிமொழிந் தொழுகப் போகம் வேண்டி*'. Here the word *பொதுசசொல்* will evidently mean the word that the land is common. Perasiriyar (*பேராசிரியர்*) took the words *போகம்* and *பொதுச்சொல்* in the sense 'enjoyment' and 'slander'. Besides from the word '*எய்தான்*' in his sentence '*முற்றுச் சிறப்பில்லாக் கட்டுரை யெய்தான்*' it is clear that he took the reading *பெறுஅது* in place of *பொறுஅது*. In that case the same two lines mean '*வையங் காவலர் வழிமொழிந் தொழுகவும், போகம் வேண்டிப் பொதுச்சொற் பெறுஅதும்,*'

விளங்குதி : விளங்கலை. விளங்கலை is the reading adopted by பேராசிரியர். விளங்குதி is that taken by the commentator on Purananuru. He also mentions that some adopt the reading விளங்கலை. I have suggested that the author may have had both the readings in his mind.

இடஞ் சிறிதென்னும். This expression should stand in contrast with அகலிருவிசும்பினானும். Hence the reading should have been இடஞ் சிறிதெனினும்.

விசும்பினானும். Here ஆன் the third case suffix is used in the sense of the seventh case. The words போகம், தானை and மண்டிலம் are respectively the *tadbhavas* of *Bhogah senaa* and *mandalam*.

Suggested sense. This verse suggests that the Chera King was more powerful than either the Chola King who was believed to have belonged to the solar race or the Pandyan King who was believed to have belonged to the lunar race.

9th Verse.

ஆவு மானியற் பார்ப்பன மாக்களும்
பெண்டிரும் பிணியுடை யீரும் பேணித்
தென்புல வாழ்நர்க் கருங்கட னிறுக்கும்
பொன்போற் புதல்வர்ப் பெறாஅ தீரு
மெம்மம்பு கடிவிடுது நும்மரண் சேர்மினென
வறத்தாறு நுவலும் பூட்கை மறத்திற்
கொல்களிற்று மீமிசைக் கொடிவிசும்பு நிழற்று
மெங்கோ வாழிய குடுமி தங்கோச்
செந்நீர்ப் பசும்பொன் வயிரியர்க் கீத்த
முந்நீர் விழவி னெடியோ
னன்னீர்ப் பஃறுளி மணலினும் பலவே.

The poet Nettimaiyar (நெட்டிமையார்) describes how righteously the Pandiyan King பல்யாகசாலை முதுகுடுமிப்பெருவழுதி used to fight and wishes him long life.

The verse means thus:—May my king *Kutumi* (குடுமி) live for a number of years greater than the sand found in the river *Parruli* (பஃறுளி) having fine water which was dug by his ancestor who used to celebrate a festival on the sea-shore and to present the dancers with a kind of gold red in colour, my king who informs the cows, the brahmins who have the same nature as cows, the women, the sickly persons and those who have not each given birth to a son as precious as gold who, with due respect, can give oblations to manes, that he will shoot his arrows quickly and requests them to depart to a shelter (lest his arrows should wound them) according to the laws of dharma and who, at the same time out of his valour, makes the flags hoisted on the war-elephants to throw shade on the sky!

Literary & Grammatical Notes.

This verse enables us to learn of the high parentage of the King *Kutumi* (குடுமி) and his righteous disposition even in war.

The first five lines clearly show how high was the state of civilisation at the time of *Kutumi* (குடுமி). The cows are mentioned first since they are harmless and live only for the benefit of others. The adjunct ஆனியல் is given to the word பார்ப்பன மாக்கள் with the view that here only such brahmins as are as harmless as cows, as are doing their six acts only for the benefit of others and as are ever praying that all the world may be happy. (lokaah samastaassukhino bhavantu) are taken into consideration and not those brahmins who are doing the duties of Kshatriyas, Vaisyas and Sudras.

மாக்கள். Tolkappiyanar (தொல்காப்பியனார்) says in the sutras

> மாவு மாக்களு மையறி வினவே (தொல்:பொருள் மரபு 32)
> மக்கள் தாமே ஆறறி வுயிரே (தொல்:பொருள் மரபு 33)

that மாக்கள் possess five sense-organs and மக்கள் have six—five senses and the mind. This clearly shows that மக்கள் are

those who possess discriminating power. Are the brahmins mentioned in this verse devoid of discriminating power? Or is the word மக்கள் changed to மாக்கள் for metrical purposes? In my opinion 'no' should be the answer for both the alternatives. We cannot say that the brahmins who lead a life of self-sacrifice are devoid of discriminating power; nor can we say that மக்கள் was changed to மாக்கள் for the sake of metre: for when the connotation of மக்கள் is different from that of மாக்கள், the author would not have inadvertently used the word Then what is the justification for the use of the word மாக்கள்? Evidently this verse was composed long after the time of Tolkappiyanar when the subtle distinction between மக்கள் and மாக்கள் was obliterated.

பேணி. This word suggests that whatever is given to manes, should be given with all respect.

தென்புலவாழ்நர். Literally means those who reside in the southern region and here it refers to the manes.(1) The pitru devatas are said to reside in the south in the following sentence of the Taittiriya Samhita of Yajur-veda:—

Devamanushyaa diso vyabhajanta, praaciindevaa dakshinaa pitarah pratiicimmanushyaa udiiciim rudraah.

The word கடன் refers to the debt due to the pitrus.

The expression பொன்போல் suggests the great importance given to the eldest son. Perhaps it is for the same reason that even now the eldest brother is called 'பொன்னண்ணா' in certain families.

One may doubt how the oblations given here to certain people reach the departed souls The answer given in the smritis is that there is a special class of devatas called Vasus, Rudras and Adiytas who are aware of the life of each soul and

(1) cf. Kural 43 Parimel-alakar commentary.

arrange for the oblation offered here to reach them in the way in which they would like to have. This may be analogical with paying money to the post master at one station to be sent to a particular individual at another station and his receiving it from the post-master of that station in the kind in which he would choose to have it.

எம்மம்பு கடிவிடுதும். The use of plural number in எம் and விடுதும் though the speaker is one, is sanctioned by the sutra

ஒருவரைக் கூறும் பன்மைக் கிளவியும்
ஒன்றனைக் கூறும் பன்மைக் கிளவியும்
வழக்கி னாகிய வுயர்சொற் கிளவி
இலக்கண மருங்கிற் சொல்லா றல்ல. (தொல்:சொல். 27.)

Or we may say that எம் & விடுதும் refer to the king and his army.

The objects ஆ, பார்ப்பனமாக்கள், பெண்டிர் etc., are here combined by 'உம்' (*and*) though 'ஆ' does not belong to the same இனம் as பார்ப்பனமாக்கள். Still they may be said to belong to the same இனம் with respect to the point that all of them are objects from which the shooting of arrows should be avoided. Hence தெய்வச்சிலையார், one of the commentators on தொல்காப்பியம், sanctions this by the sutra

உயர்திணை மருங்கினு மஃறிணை மருங்கினு
பெயரினுந் தொழிலினும் பிரிபவை யெல்லாம்
மயங்கல்கூடா வழக்குவழிப் பட்டன (தொல்.சொல். 50)

Combining ஆ and மாக்கள், பெண்டிர் the nouns in the third person with பிணியுடையீர், பெருதீர், the nouns in the second person is sanctioned by the sutra,

செய்யுள் மருங்கினும் வழக்கியல் மருங்கினும்
மெய்பெறக் கிளந்த கிளவி யெல்லாம்

பல்வேறு செய்தியின் நூனெறி பிழையாது
சொல்வரைந் தறியப் பிரித்தனர் காட்டல். (தொல்:சொல். எச். 67)

கொல்களிறு is taken by சேனாவரையர், one of the commentators of தொல்காப்பியம், as பிரிவிலொட்டு *nityasamaasah* but not so by இளம்பூரணர் and others.

பஃறுளி. The words பல் and துளி when combined may become பஃறுளி or பற்றுளி. This is seen from the sutras

அல்வழி யெல்லா முறழென மொழிப. (தொல்:எழுத். 369)
தகரம் வருவழி யாய்த நிலையலும்
புகரின் றென்மனார் புலமை யோரே. (தொல். எழுத். 320)

From this it is evident that ஃ before ற் is cerebral. That it is guttural, palatal, cerebral, dental and labial respectively before க், ச், ட், த் and ப் is clearly mentioned in the sutra

சார்ந்துவரி னல்லது தமக்கியல் பிலவெனத்
தேர்ந்துவெளிப் படுத்தவேனை மூன்றும்
தத்தஞ் சார்பிற் பிறப்பொடு சிவணி
ஒத்த காட்சியிற் றம்மியல் பியலும். (தொல்.எழுத்.101)

The word பல is an ஆகுபெயர் since it has the meaning of பல ஆண்டுகள்.

The words பார்ப்பனன் and அரண் are *tadbhavas* of *braahmanah* and *saranam* and the words கடன் and அறத்தாறு are the translation of *rnam* and *dharma maargah*. கோ is perhaps derived from *gomat* (Tamil Lexicon).

It is also worth noting that the word *rnam* is derived from the root *r* to go and the word கடன் also is derived from the root, கட-த்தல் which means to go.

Besides the word பார்ப்பான் seems to have been formed from the word பார்ப்பனன் under the mistaken notion that அன் after பார்ப்ப் was a சாரியை. It is almost certain that it was not derived from the root பார் on the strength of the fact that the Rishis are said to have seen the Scriptures with their mind's eye *rshirdarsanaat*; for all the brahmins cannot be said to have been Rishis.

BHARATA'S RAGE AND GRIEF.

O! Mother! Mother! Mother! what have you done!
O fie! you wicked siren! monster vile,
Who hides a million daggers in a smile!
O where is Ram—my father's royal son?
Why should he go? And where? So I have won?
Stolen his crown and throne! And by your guile!
Breathes there a nobler soul in Jambu's Isle?
Where is his peer in all the worlds? None! none!

Why must I live? And she? Our place is fire!
Thou dotard king!—slave to a woman! shame!
O horror! must I rave thus in my ire?
My pretty mother has thought it all a game—
To kill her lord, the king, my sinless sire,
And deeply tarnish Raghu's ancient name.

G. K. Pillai.

SAINT MANIKKAVASAGAR
IN THE LIGHT OF CEYLON HISTORY.

By Mr. K. Kanagasabai, J.P., Crown Proctor, Jaffna.

(Continued from the July ARDRA.)

Now, I come to the most important part of my research, who was this Saint Manikkavasagar and what was his birth-place? Before going on with this topic, I have to explain certain geographical places in Ceylon with reference to the agricultural plans available at present. There is a place called *Mantai*, of great ancient fame (called also Mantu, Matota or Mahatitha), and a big Island called Mannar, with two small islands between these places called now Kaliadativu and Paliantivu. There is a big tank in Mannar called now Giant's tank (கட்டுக்குளம் in Tamil), and there are villages in Matota and Mannar called now Anaddan, Udayanoor and Metkumalai. This Mantai has the Palk Strait between it and Jaffna, and into that Strait falls the big salt-water river of Jaffna, which passes through the uninhabited plains called *Vallai* and has a landing place at *Eluthumadduval*, which is close to the Matalay tank of *Madduvil*. This village of *Madduvil* was also known as *Chandramowlipuram* (vide *Vitvan* Velupillai's Elamandala satagam), and it has an ancient Hindu Temple, with the name of *Chandramowleswarar* for the presiding deity. Further it has three tanks, now called *Matalaykulam*, *Varararaikulam* and *Kalranjikulam*. This place is noted for the cultivation of mango trees in the Jaffna District. There is also a small place called now Vatarakkai in *Madduvil*, adjoining another Village called *Velamputtur* which is on the west of Vatarakkai. The *Panditalachi* temple of ancient repute for miracles is close to this place; and there is a Vinayagar temple of equally great repute at *Velamputtur*.

The Puranam says that Manikkavasagar was born at *Vataoor* in a *Nadu*, which is as good as *Pandi*, of good sway by Pandiya; (பாண்டியனைக்குலவு பாண்டிவளநாடு). Anyone

can easily understand that the author never meant *Pandinadu*. Then, the Puranam mentions சைவ நெறித்தலைவன் and Minnanayal as his parents. I shall be able to point out that the author has meant the name of Sundarar by this சைவநெறித்தலைவர். The Tirukottumpi verse 8, gives a clue to the relationship of Manikkavasagar with his Guru : என்றாதை தாதைக்கும்—to the father of my father.

This is supported by Keerthi-ahaval, which says ;—

> *அந்தமில் பெருமையழ லுருக்கரந்து*
> *சுந்தரவேடத்தொரு முதலுருவு (முதல்-உருவு) கொண்டு*
> *இந்திர ஞாலம்போலவந்தருளி*

(the originator (father) of the person of Sundara came like a magic. giving up his magnanimous form of *Sanniyasi* and getting into a sailing vessel),

> *சந்திரதீபத்துச் சாத்திரனாகி*
> *அந்தரத்திழிந்து வந்தழகமர் பாலையுட்*
> *சுந்தரத்தன்—மையொடு துதைந்திருந்தருளியும்*
> ....
> *எந்தமையாண்ட பரிசதுபகரின்........*

(reached close to the magic paste (*anjanam*) of my father Sundara, who came to *Palai* and practised as a lamp-magician of *Chandra* (Chandramowlipuram—Madduvil—as pointed out earlier) and redeemed me—to speak of this .... This *Palai* is a large forest in Madduvil close to *Matalay* tank, and is still known by that name. I may also state here that there is a long-standing tradition in Jaffna that Sundarar was the father of Manikkavasagar, and *Vitvan* Velupillai has recorded it in his edition of Vataoorar Puranam with notes,

published thirty years ago. Thus, I conclude that Manikkavasagar was the grand-son of the Guru Parama.

I shall try to show that Sundara, father of Parama, lived at Madduvil in the small village of *Vatarakkai*. I shall take up Andapaguti :—

> *பரமானந்தப் பழங்கடலதுவே*
> On the old sea of Parama's happiness,
> *கருமாமுகிலிற் (முகில்-இல்) றோன்றி*
> Started from a cloudy place,
> *திருவார் பெருந்துறைவரையிலேறி*
> went upon the pier on Perunturai (Matota)
> *திருத்தகு மின்னொளி திசைதிசைவிரிய*
> when the bright lightning flashed everywhere,
> *ஐம்புலப்பந்தனை வாளரவிரிய*
> when the affection of five senses was on *Val* (the present *Eluthumadduval*),
> *வெந்துயர்க்கோடை மாத்தலைகரப்ப*
> when the arid hot weather dried up the Matalay tank,
> *நீடெழிற்றோன்றி வாளொளிமிளிர*
> [*நீடெழில்—தோன்றி (திமிட்டி) வாளொளி மிளிர*]
> when he sighted the distant Elilthimiddival (Eluthumadduval),
> *எந்தம் பிறவியிற் கோபமிகுத்து*
> got angry at my bodily appearance,
> *முரசெறிந்து மாப்பெருங்கருணையின் முழங்கிப்*
> *பூப்புரையஞ்சலி காந்தள் காட்ட*
> called me shouting with great affection and showing his hands,
> *எஞ்சாவின்னருள் நுண்துளிகொள்ளச்*
> *செஞ்சுடர்வெள்ளந் திசைதிசைதெவிட்ட வரையுறக்*
> *கேதக்குட்டங் கையறவோங்கி*
> *யிருமுச்சமயத்து*

When I was coughing, driven to death full of painful itches on both hands caused by leprous sores, forming pus and bleeding profusely,

ஒருபேய்த்தேரினை

நீர்நசைதரவரு நெடுங்கண்மான்கணந்
தவப்பெருவாயிடைப்பருகித் தளர்வொடும்
அவப்பெருந்தாப நீங்காதசைந்தன
ஆயிடைவானப் பேரியாற்றகவயிற்
(ஆயிடைவான்–அப்பேரியாற்றகவ–இல்)
பாய்ந்தெழுந்தின்பப் பெருஞ்சுழிகொழித்து

he leaped down near the humble house of my mother, on *Peri-aru*, on account of her poverty which was like that of the deer which staggered about, drinking deep of the mirage but not having their thirst quenched

சுழித்தெம்பந்தமாக்கரைப் பொருதலைத்திடித்
தூழூழோங்கிய நங்கள், இருவினைமாமரம்
வேர்பறித்தெழுந்து

Put an end to our struggles in life at Makkarai (tank) and cut down the mango trees which stood therein from time immemorial.

துருவ அருள் நீர் ஓட்டாவருவரைச்
சந்தின் வான்சிறைகட்டி மட்டவிழ்
வெறிமலர்க் குளவாய்கோலி நிறையகின்
மாப்புகைக் கரைசேர்வண்டுடைக் குளத்தின்
மீக்கொளமேன்மேன் மகிழ்தலினோக்கி
அருச்சனைவயலுள் அன்புவித்திட்டுத்
தொண்டவுழவராத்தந்த — — — —

blocked up the bank adjoining the *Varuvarai* (Elavarai tank) which gave us blessed water, went over the mouth of *Veri-malar-kulam* (Kalranjikulam) of Maddavil (Madduvil), looked several times on the *Matalay* tank, and sowed on me

the seeds of faith and made me his disciple.

All these clearly show that the boy Manikkar was taken from Madduvil; and therefore I conclude that *Vatarakkai* of Madduvil was his birth place. I have not known of any place with the name of Vataoor in Pandinadu. I shall also point out a reference to *Vallai* the base of Peri-aru, in Valapattu—வல்லைவாளரக்கர்புர மெரித்தானை.

—o—

KAMBAN AND VALMEEKI.—I.

(By K. S. K.)

The great Epic Ramayana is a household word in Hindu India. It is scripture to religious men, ethics to a moralist, nature to a naturalist, and a model to other poets. The original epic in Sanskrit is noted for its simplicity, natural beauty and impassionedness. The Tamil epic by Kamban is noted for its idealism, suggestive subtlety, and picturesque style. Valmeeki is the Pole-star, and Kamban, the Venus, among the great Indian Poets of old. The former is verily the 'sage and serious' poet of India while the latter is a true 'Bohemian.' But both have dedicated their souls to the Muse and sing floating on the tide of Love. Both realize that Love is the supreme driving force of the Universe, and that it manifests itself in different shades and has different appellations. Both realise that Heroism, Humour, Pathos are but different aspects of Love. Even Fear is but a form of Love. The Upanishads sing, 'Bhishasmat Vatahpavate'; that is, 'The wind blows for Fear of God'! These different kinds of rasas arise out of Love, they are sustained by Love, and they merge in Love. This poetic truth is clearly expounded by these two authors in their respective works.

Valmeeki is anterior, and as such Kamban is indebted to him—in fact to Sanskrit Literature in general—in more ways

than one. But he has never failed to bring into prominence the peculiarly Dravidian aspects of poetry. His mastery in the exposition of South Indian Culture is only matched by his choice of the essential elements making up the charm of Sanskrit poetry. In him one may see a happy union of the two great cultures as depicted in their respective literatures. He being a poet, natural barriers like difference in customs, and the like could not bind him; rather he could transmute them to serve his purpose as his poetic soul wills it. All through his works, one may see many romantic pictures side by side with classical ones, though Kamban is comparatively more romantic than Valmeeki. This can be easily seen in the description of natural scenery in their respective works and also in the development of the story.

Introducing the story of Ramayana, Valmeeki begins with a short but exquisite description of the country of Kosala,—its prosperity, the character of its people, and the contentment that prevails in it. According to him Kosala's riches are due to the never failing stream of the Sarayuu river that waters the whole country. Describing the people in general, he observes that men and women, although in riches and comfort, live such well-disciplined lives as those of saints and sages. Two verses are quoted here which pithily explain the prosperity of the land and the saint-like simplicity of the people. They are:—

Kosalo naama muditah sphiito janapado mahaan;
Nivishtah Sarayuu tiire prabhuuta dhana dhaanyavaan.
Sarve naraasca naaryasca dharma siilaassusamyataah;
muditaah siila vrttaabhyaam maharshaya ivaamalaah.

Bearing in mind the significance of each word in the original. Kamban introduces the story of Ramayana thus:—

ஆசலம்புரியைம்பொறிவாளியுங்
காசலம்பு முலையவர் கண்ணெனும்
பூசலம்பு நெறியின் புறஞ்செலாக்
கோசலம்புனையாற்றணி கூறுவாம்.

In this stanza, the poet brings out the saintly character of the people. The idea is that, in spite of the many romantic influences to which the land is subject, the people are leading saintly lives. Describing the ways of the river in 20 stanzas which deserve to be read and appreciated by all lovers of Tamil, Kamban explains the meaning of the original in the following stanza:—

தாதுகுசோலைதோறும் சண்பகக்காவுதோறும்
போதவிழ் பொய்கைதோறும் புதுமணத்தடங்கடோறும்
மாதவிவேலிப்பூக வனந்தொறும் வயல்கடோறும்
ஓதிய உடம்புதோறு முயிரென வுலாயதன்றே.

In this stanza, the Tamil Poet, beautifully brings out that Kosala is a country of immense natural beauty and fertility and that it is all due to the all-pervading Sarayuu.

In paying a tribute to the greatness of Valmeeki's poetry Kamban observes, *தீங்கவிசெவிகளாரத்தேவரும் பருகச்செய்தான்;* even the Gods drink deep the sweetness of his verses. That is the poetry of Valmeeki is sweeter than nectar. The same idea is expressed by Sri Harsha, the author of Naishadha. He says that even the Gods get an aversion for their favourite drink, the nectar, having drunk deep the qualities of head and heart of Nala.

The verse runs thus:—

Nipiiya yasya kshiti rakshinah kathaah sadaadriyante na budhaassudhaamapi.

Viswamitra arrives in the Court of Dasaratha. The emperor welcomes him gratefully and says, 'Sir, your arrival at this juncture gives me as much gladness as the discovery of a hidden treasure would give a pauper or the birth of a son would give a man who has been long issueless.' This is Valmeeki. But what does Kamban do in the same context? He makes Dasaratha say: "It is not on account of my good fortune, nor on account of the good fortune of my country, but

on account of the good fortune of my ancestors that you have come here."

In dealing with this place lovers of Kamban go to the extent of criticising Valmeeki that his words are not appropriate to the occasion. How are the words inappropriate? A subjective view of the situation will convince the appropriateness of Valmeeki's words. The old king is just consulting his cabinet as to what he should do to find a suitable bride for his beloved son, Rama, who possesses all the accomplishments of a warrior. Vasishtha is there. The question is a very important one; it cannot be decided all of a sudden. When it is still under consideration, Viswamitra's arrival is announced. It is happy news; Dasaratha knows the greatness of Viswamitra and the latter would offer the king valuable advice in this matter. So he welcomes him warmly and gives expression to the most sincere sentiments. Viswamitra is a man of profound culture, extraordinary vigour of body and mind, courageous perseverence, and incomparable self-reliance. His presence, therefore, would be a source of immense help to the old king and the thoughtful cabinet. So the king would forget himself for joy at the sight of the Sage and feel like a pauper who had found out a treasure or the same happiness he had himself felt when he heard the birth of Rama. If one reads putting oneself always in the character's place annihilating one's own personality, and seeking to enter into the character's thoughts, one will surely find that no other words will be so suitable to the occasion.

Coming to Kamban we should first see whether the ideas expressed by Dasaratha during the welcome of Viswamitra have been expressed by others before. If we look into the Naishadha V. 95, we find the same idea expressed there by Nala when he saw the four Gods Indra and others. He says

Mattapah kva nu tanu kva phalam vaa yuuyamiikshana padam vrajatheti;

lidrsaanyapi dadanti punarnah puurva puurusha tapaamsi jayanti.

It is not meant that Kamban has borrowed this idea from Sri Harsha; no doubt Kamban's genius is rich enough to mint ideas of its own. But the point is that there is similarity of ideas expressed by the two poets. Indeed these words of Nala and Dasaratha speak to their nobility of mind and they are happily appropriate to the occasion.

In this connection, it may be pointed out that though Kalidasa has borrowed from Valmeeki not only ideas but even expressions, his greatness as a poet is not on that score discounted in any way. On the contrary his poetic fervour is much enhanced. Similarly Kamban's indebtedness to Sanskrit Literature does not in the least minimise his native genius. Even in borrowing there is an art which only poets know. Kalidasa and Kamban know it perfectly well

Kamban's genius as a Creative Artist lies in the bold manner in which he alters the original to suit the Time-spirit and so gratify the prevailing public taste. He deliberately deletes certain portions of the original and adds certain new ones to make his work an organic whole. He has made his Tamil Ramayana more Vaishnavite than Valmeeki. There is no mention of the birth of Kumara in Kamban's work as there is no mention of the story of Narasimha in Valmeeki's. Where Valmeeki is elaborate Kamban is suggestive, and where he is brief the Tamil poet is elaborate. But there are certain vital features in the original which Kamban had to retain in their essentials. But even there he introduces some alterations to make his work more in keeping with the notions of his time. Of these one is Ravana's carrying off Sita without touching her. Another relates to the conduct of Tara after the death of Vali. There are other instances too which we shall point out as we proceed.

REVIEWS OF BOOKS, Etc.

:o:

Tolkappiyam (Porulatikaram) done into English for the first time, with exhaustive comments and illustrations— By R. Vasudeva Sarma, M.A., B.L., Senior Lecturer in Sanskrit and Superintendent of Studies in Indian Languages, National College, Trichinopoly—Fasc. 1 & 2, 48 pages each, Price 12 Annas each. Copies can be had of the author.

The ancient works of Tamil Language and Literature are so little known in the West that we heartily congratulate Mr. Sarma on his attempt to present this famous classic—Tolkappiyam—in a Western garb so that it may be an eye-opener to Western scholars of Eastern Literature. It is the earliest extant work in Tamil, and throws a flood of light on the culture and civilisation of the Tamils of antiquity. The Tolkappiyam is divided into three sections—eluttu (letters), sol (words) and porul (objects of literature)—of which Mr. Sarma has taken the last for treatment. We are glad to note that the author has tried successfully to imitate in his English translation the aphoristic style and rhythm of the Tamil original. The way in which he handles his subject is quite commendable. He first gives the sutra in Tamil, then gives its aphoristic translation, next explains each individual phrase of it, follows this up with a general explanation, and concludes with illustrations from Tamil texts and parallel passages in other literatures—especially Sanskrit. This elaborate study of each Sutra, with its parallels in other languages skilfully brought out, should be of great help to modern students of Tamil. It should be so in respect of the Akapporul portion in particular, for the Akapporul Ilakkanam of Tamil grammar is a vast and intricate subject, dealing with customs and conventions of a distant past whose lineaments can be traced only in a few remnants of ancient Tamil Literature. The editor's handling of the original commentaries

also is, on the whole, praiseworthy. In these days, the fashion among pandits of a certain type is to condemn commentators out of hand on purely communal or other equally irrelevant grounds. For instance, it is remarked of Parimelazhakar that he was a Brahmin, that he imported Brahminical ideas into the Kural, and that, therefore, his commentary on the Kural is practically valueless. Again, of Naccinarkkiniyar—whom all genuine students of Tamil consider as உச்சிமேற் புலவர்கொள் நச்சினார்க்கினியர்—we come across the following extraordinary opinion in a Tamil monthly of recent date :—

"இந்நச்சினார்க்கினியர் முயலுக்கு மூன்றேகால் எனச் சாதிக்குந் துணிவுடையவர். இவர் சேனாவரையருடைய கருத்தை முன்பின்நோக்கி உள்ளவாறு உணர்ந்துகொள்ளுதற்கு மனதிற் பொறையில்லாதவர். அஃதன்றேல், ஆற்றல் இல்லாதவர். இவர் உரையானது நூலுக்கும் செய்யுளுக்கும் செம்பொருள் காணவல்லாருடைய அறிவையும் மயங்கச் செய்யும்."

Not long ago, another pandit, belonging, in all probability, to the school of opinion represented by the aforesaid Tamil monthly, said before a Jaffna audience that Naccinarkkiniyar's knowledge of Sanskrit was next to nothing! This is the spirit of people who seek—not to discover truth—but to enforce fads; and, though Mr. Sarma has, in a place or two (e.g., pages 57 & 60) fallen into the temptation of making a hasty and uncharitable generalisation on the same commentator, he has been, for the most part, careful enough to judge of each commentary on its merits. But we do not see why Mr. Sarma should have confined himself in his notes to two commentators only, viz., Ilamburanar and Naccinarkkiniyar : the views of Perasiriyar also are worth knowing. We hope Mr Sarma will be able to carry his noble, if difficult, endeavour to a successful conclusion with the warm encouragement of the public which he so eminently deserves.

Modern Tamil Literature—with an introductory essay on the cultural heritage of the Tamils—By A. V. Subramania Aiyar, Sarada & Co., Publishers, Tinnevelly: pages 72 : price Re. 1.

This little book in Tamil consists of 5 parts—(1) தமிழரின் கலைவளம். (2) தற்கால நாகரீகமும் தமிழரும். (3) தமிழ் இலக்கியம்; கவிதை. (4) தமிழ் இலக்கியம்; வசனம். (5) முடிவுரை. The first part gives a short historical sketch of the Tamils from ancient times down to the advent of the British. The second part deals with modern civilisation and the Tamils: and here the author pleads for the modernisation of the Tamil language (page 36). The third part deals with three modern poets—Sundaram Pillai, Krishna Pillai and Subrahmanya Bharati. The fourth deals with a number of modern prose writers—including Arumuga Navalar, Virasami Chettiyar, Subrahmanya Bharati and V. V. S. Aiyar. The concluding part expresses the hope that, in the years to come, all will be well with Tamil. The writer has handled his subject with care and discrimination, and expressed his opinions freely and frankly. He commands a vigorous, fluent and animated style. We are sure the book will be successful as a popular vade mecum.

South Indian Music Series (Stage 1). Illustrated with Tables. Second edition (Revised and Enlarged) —By P. Sambamoorthy, B.A., B.L. The Indian Music Publishing House, G. T., Madras: 54 pages: 4 Annas.

Among the various features which together make up the national awakening in modern India, devotion to music is not the least important. Mahatmaji has somewhere said that, if he had only been endowed with the gift of song, he could sway his audiences better. Some of the greatest patriots of India have expressed themselves best through song—e.g., C R. Das, Subrahmanya Bharati, and Sir. R. N. Tagore; and songs form an essential part of every national procession in India today.

When music plays so prominent a part in the life of a nation, attempts should certainly be made to render its instruction scientific. That is why a number of musical institutions have been founded in India in recent years, and, in some cases, music teachers have been appointed even in ordinary Arts Colleges. We are glad to note that a talented musical teacher like Prof. Sambamoorthy—who delighted Ceylon audiences with his exquisite performances two or three years ago—is coming out with a number of publications calculated to teach music scientifically to the public at large as well as to candidates appearing for examinations in music. The method followed in the booklet under review is simple and clear, and includes a comparative study of Oriental music (with its two later branches of Hindustani and Karnatic) and Western music. All technical terms have been carefully and accurately explained, and a number of symbols have been used to minimise the labour of memorising. The booklet concludes with a series of questions on the Theory of Music. The printing and get-up leave nothing to be desired. The little book .is altogether most useful, and we commend it whole-heartedly to all lovers and learners of music.